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BATTENHOUSE, ROY W.

Protestant Apologetics and the Subplot of 2 Tamburlaine *pages* 30–43

Marlowe's choice of his subplot for *2 Tamburlaine* is not haphazard but guided by a tradition within Protestant apologetics. Luther lists Sigismund's faith-breaking at Constance alongside that of Vladislaus at Varna, and the two events are similarly linked by John Foxe, Thomas Beard, and other Protestant writers. Foxe, moreover, disregards chronology in order to interpret a military defeat of Sigismund by Bajazet as one of the consequences of Sigismund's oath-breaking at Constance, and then records an equally disastrous overthrow of Sigismund by Callapine, under circumstances partly like those at Varna, and which Foxe admits some writers place in the later time of Amurath. Thus from Foxe, probably, Marlowe has his cue for conflating these battles into a single representative instance of divine punishment on perjury. And if we recall that perjury is the sin next-door to blasphemy in Thomas Beard's *Theatre*, we can understand how Marlowe uses his subplot to foreshadow his main plot's ending. A providential defeat for Tamburlaine begins, in fact, with Zenocrate's wound of anxiety in Part I after her Helen-like breaking of faith with a trothplighted prince, and in Part II her death (adjacent to Sigismund's) arouses in the abductor, Tamburlaine, an overt madness which builds up to his sudden death when he has completed his Scourge-role by blaspheming openly. [R.W.B.]

BRAUNMULLER, A. R.

The Serious Comedy of Greene's James IV *pages* 335–350

In dramatizing the varieties of human love and their social effects, Robert Greene

elaborately complicates two features of *The Scottish History of James IV*: its handling of dramatic illusion and its treatment of romantic, pastoral, and comic conventions. The various love affairs nominally demonstrate love's disappearance and human society's corruption within a satiric frame plot. Bohan, in the frame, claims artistic control over the "Scottish history," but many episodes suggest that the incorporated play may be as "real" as the frame, and the literariness of both is often emphasized. Although tentative ontological distinctions may be made, this recession of realities stresses the uncertainty of the individual's social and emotional perceptions, actions, and beliefs. Greene argues the frailty of typical attitudes (here, love-relationships) through placing literary types and conventions within the juxtaposed illusions. Any reader sees that Queen Dorothea is a patient Griselda figure, but Greene destroys our complacent "literary" response (and the real-life perceptions which that attitude distills) by showing us that Dorothea *sees herself* as a "patient Griselda figure." Eventually, the frailty of convention, of drama, and of all stereotypical judgments becomes clear. The play's comic conclusion and its satiric design are equally tentative and equally suspect. Greene's play, far from a chaotic "predecessor" of Shakespearian comedy, contains many elements of the problem plays. [A.R.B.]

BRODY, ALAN

Three Mumming Plays *pages* 105–130

Samples of Mumming Plays recently collected exhibit the pattern of the Wooing Ceremony traditional since the ancient cult of Dionysus. The young woman and the young man, the interloper, the old woman and the baby, the old man, the combat, death, and resurrection all cohere within a dramatic unit which both imitates and insures the continuation of the life-cycle of the culture. But in each of the texts reproduced here the particular way in which these sequences come together renders them atypical; their central interest lies in the ways they depart from the common structure. The three samples are the Branston, Plough Play or Morris Dancers, Lincolnshire, and the Mummers' Play, Kent (both edited from the Vaughan Williams Memorial Library Collection), and the Plough Play, Barrow-on-Humber (from the M. W. Barley Collection, University of Nottingham Library). Atypical plays like the three reproduced here can help us to an understanding of how the basic ceremonial structure, as it has developed from its ritual base into folk drama, can accommodate influences from every event in the culture, from the London stage to the children's playground. [D.S.C.]

CALDERWOOD, JAMES L.

1 Henry IV: Art's Gilded Lie *pages* 131–144

In *1 Henry IV* Shakespeare conceives of two dimensions of drama—mimesis and

theatrics—as antagonistic, each devoted to its own species of reality or unreality. Hotspur, out of the pages of history, accepts the reality of the fictional world with its honor, truth, and courage. Falstaff, out of the theatrical traditions of the *miles gloriosus* and the Vice, is divorced from the play as an illusion of historical life; typically he entertains audiences, outside the play as well as inside it. Prince Hal mediates between the two dimensions of the drama, responding to Hotspur's world of illusions and performing theatrical episodes with Falstaff. Just as Hal's ultimate function in history is to reunite an England torn by dissension, his dramaturgical function is to reunite a play that is splitting into antagonistic factions. He comes to terms with the disparate elements by responding to Hotspur's death seriously and to Falstaff's apparent death lightly. When Falstaff returns to life Hal relinquishes the autonomous truth of historical life and supports Falstaff's false claim of victory over Hotspur, which permits Falstaff to reenter the world of fiction. Art and nature are realigned and the life of the play restored, though the price is a lie. [J.L.C.]

CLEMENTS, ARTHUR L.
Theme, Tone, and Tradition in George Herbert's Poetry
pages 264–283

The division of critics on George Herbert's mysticism necessitates re-examination of meditative and contemplative elements and traditions in his poetry. A close reading of "Artillerie" indicates that it, like other Herbert poems, develops the central theme and draws upon or parodies several traditions and conventions. The differences in tone and theme between more solemn sixteenth-century meditative exercises, such as Lorenzo Scupoli's *Spiritual Combat*, and some of Herbert's work signalizes the spiritual distance and progress between the early or meditative stages of the religious life and Herbert's own attainment of advanced or contemplative (mystical) stages. A study of late-medieval contemplative tradition, particularly its basic, biblically-derivative doctrine of the two selves, helps further to account for these differences and to illuminate Herbert's poetry. Studied in this light, *The Temple* may then be seen as a record of many spiritual conflicts, griefs, and joys, organized by the central theme of submission to God's will and acceptance of redemptive suffering, especially if submission and acceptance are properly understood as the major means for effecting the glorious transformation of the fallen self into the Son of God. [A.L.C.]

COLLEY, JOHN SCOTT
"Opinion" and the Reader in John Marston's The Metamorphosis of Pigmalions Image *pages* 221–231

John Marston's *The Metamorphosis of Pigmalions Image* is a satire of a number of

literary and social pretensions. Marston intended his poem as a satire from its inception, but his poetic clumsiness clouded his aims. Indeed, many commentators feel Marston labeled the poem as a satire only as an afterthought. Yet his dedication of the poem to Lady Opinion (Marston's term for the power of delusion and self-deception) is clearly an ironic introduction to a treatment of many kinds of irrational habits and poetic poses. Moreover, Marston titillates his readers with explicit sexual commentary only to accuse them of a foolishness as great as Pigmalion's. Pigmalion has sought gratification from a cold image of a woman, and Marston's readers turn to a mere poem for sexual stimulation. Both readers and Pigmalion demonstrate the folly engendered by the forces of Opinion. [J.S.C.]

DOOB, PENELOPE B. R.
A Reading of The Changeling *pages* 183–206

Renaissance moral psychologists believed that sin, which involves the overthrow of reason and the loss of the image of God, was best symbolized by madness, bestiality, and deformity, concepts of crucial importance in Middleton's *The Changeling*. The results of unreason in the fallen world find their most serious exposition in the main plot, where Beatrice's fall through her perverse will and De Flores' ascendancy are carefully linked to the Fall of Man, initial cause of sin and madness, and to Eve's seduction by the serpent, while Alsemero's search for ideal love becomes an ill-fated attempt to regain Paradise. In the comic subplot, the madness of sin finds a fitting image in the asylum, where literal madness and bestiality mirror the moral insanity of Beatrice's conduct through a series of parallel situations and actions. Yet the madness of the asylum is ultimately less blameworthy than that of Beatrice, whose voluntary degradation appears dramatically in the virginity test, where she consciously feigns grotesque actions reminiscent of the madhouse and symbolizing that lust and irrationality are sin and deformity. Finally, Renaissance symbolism of the diamond ring, important visually and metaphorically throughout, ironically unites the themes of lust, pretense, and the madness of sin in a play whose major theme is the moral insanity of a fallen world where all are changelings. [P.B.R.D.]

FABRY, FRANK J.
Sidney's Poetry and Italian Song-Form *pages* 232–248

While recognizing the influence of the forms of Italian secular music upon the New Poetry of Sidney, Spenser, and the sonneteers, recent scholarship has failed to give due weight to the influence of *polyphonic* forms, such as the *frottola*, *canzonella*, and *ballette*, which were well-known in England in Sidney's time.

Sidney's early use of trochaics and feminine rhymes can be readily explained as the necessary result of the poet's attempt to write verse for which Italian polyphonic forms would serve as accompaniment. Italian poetic forms associated with the "frottola"—the *strambotto*, the *oda*, the *capitolo*, the *canzone*, and the literary *madrigale*—are also notable in Sidney's early poetry, including the poems in the *Old Arcadia*. However, by the time he wrote the sonnets of *Astrophil and Stella* and *The Psalms of David*, Sidney had formed an allegiance to the School of Ronsard and Italian forms appeared only infrequently in his work. [D.S.C.]

FLY, RICHARD D.

"I cannot come to Cressid but by Pandar": Mediation in the Theme and Structure of Troilus and Cressida *pages* 145–165

Agamemnon's gloomy explanation for his army's stalemated condition—"all designs begun on earth below / Fails in the promised largeness" (I.iii.4–5)—adumbrates the prevailing attitude of *Troilus*, for other characters also voice similar skeptical sentiments concerning the possibility of achieving desired goals. Struggling hopelessly with the intimations of futility, these characters are so unanimous in their expressions of expected frustration that critical considerations are directed beyond "personality" to qualities and attitudes pertinent not only to the world of the play but to the actual form of the play itself. Shakespeare seems no longer in serene control of his craft and, indeed, perilously close to capitulating before a medium grown hostile and intransigent to his creative efforts. "Medium" becomes the focus of *Troilus* and is understood as whatever exists and functions between "will" and "execution," whatever power—psychic or material—intervenes between inspiration and consequence, whatever is felt to lie between the apprehension of a whole harmonious design and its actual realization. In their actions as agents and "mediators," Ajax, Paris, and especially Pandarus unintentionally cheapen and pervert the aspirations subjected to their instrumentation. Finally, Pandarus, in his role as playwright-surrogate, suggests Shakespeare's own awareness of his inability to mediate adequately between his received mythic materials and the expectations of his audience. [R.D.F.]

FREEMAN, ARTHUR

Marlowe, Kyd, and the Dutch Church Libel *pages* 44–52

A new and complete text of the fifty-three-line poem (1593) known as "The Dutch Church Libel" has come to light; hitherto only the first four lines, quoted by Strype, have been available. The full text, and especially the "signature"—"*per.* Tamberlaine"—adds considerably to our knowledge of the exact sequence of events surrounding the arrests of Kyd and Marlowe in 1593, Kyd's disgrace,

and Marlowe's murder. The poem is transcribed from manuscript (Bodleian MS. Don. d. 152, fol. 4^{v}); a summary of the conflicting theories about the arrests is presented; and it is argued that this new piece of evidence strengthens the hypothesis that Marlowe was the primary target of the Privy Council's agents, not Kyd, and that Kyd (although arrested first) did not himself implicate or betray Marlowe. [A.F.]

FREEMAN, ARTHUR

Essex to Stella: Two Letters from the Earl of Essex to Penelope Rich *following page* 248

The two surviving letters from Robert Devereaux, second Earl of Essex, to his sister Penelope Rich, are presented in facsimile and diplomatic transcription. The topics concern in the one instance Essex's illness and "other more secret causes" that prevent him from writing a light-hearted, "fantastical" letter, and in the other his reflections upon the inconstancy of the human mind and the lack of absolute value in actions and fortunes. The letters contain little that suggests specific dates or circumstances, and must be rather tentatively assigned to the period (1596–99) between the Cadiz expedition and the Irish fiasco. They have not been previously published except in the very inaccurate editions of the seventh Duke of Manchester in his *Court and Society from Elizabeth to Anne* (1864) and M. S. Rawson in *Penelope Rich and her Circle* (1910). [D.S.C.]

FRIEDMAN, DONALD M.

Memory and the Art of Salvation in Donne's Good Friday Poem *pages* 418–442

In an article published in 1961 A. B. Chambers analyzed the philosophic and metaphoric traditions that lie behind the conceit with which Donne begins "Good Friday, 1613. Riding Westward," demonstrating that the analogy Donne draws between spiritual progress and the motions of the heavenly bodies is meant to be seen as a mistaken one, and is rejected by the conclusion of the poem. But that rejection is part of a dramatic process which is traced throughout the poem, a process that focuses on a change of heart and mind in the speaker. The importance of the initial conceit resides not only in its cognitive meanings but also in the way it represents the poet's habit of devising verbal structures as a means to categorize and explain moral experience. The poem's structure is based on a series of conflicts between the rationalizing rhetoric of the conceit and the speaker's reluctant acknowledgment of his own sinfulness. These conflicts

are displayed in variations of diction and rhythm and in a sequence of questions in which traditional metaphors of devotional verse are clashed against direct apprehensions of the agony of Christ's crucifixion. The defenses of the intellect surrender gradually to the meaning of Christ's sacrifice, and the speaker undergoes an inner resurrection of spirit as his memory recovers what he has always known to be true. [D.M.F.]

GOSSETT, SUZANNE

Drama in the English College, Rome, 1591–1660 *pages* 60–93

The Archives of the English College, Rome, preserve seventeenth-century Latin and English plays as well as account books and other manuscript evidence of the College's theatrical life. The plays treat primarily English Recusant subjects and College life, indirectly revealing both Jesuit and English influences. The only identifiable playwright is Joseph Simons, whose plays were written at St. Omers. Other College plays were written at St. Omers or were original to the College, probably by masters there. One controversial drama, *Hieromachia*, was sent to the College for inspection. Expenses indicate that productions were held in the Carnival season before an audience of about three hundred, including twelve cardinals. The students contributed, bought their own costumes, acted, and danced, though professional musicians were hired. Prop expenses, though usually few, date an English play, *The New Moon*, to 1633. The stage was erected in the *Salone*; for a performance of *Zeno* in 1634 the College built a new removable stage with changeable scenery, and productions thereafter were closer to the elaborate Jesuit tradition. There are eleven specific productions identifiable between 1612 and 1648; a tentative playlist from 1591–1660 is provided. [S.G.]

HAGEMAN, ELIZABETH H.

Recent Studies in Herrick *pages* 462–471

Thanks to such appreciative critics as Allan Gilbert, L. C. Martin, Roger Rollin, Cleanth Brooks, and (more recently) Robert Deming, A. Leigh DeNeef, and John Kimmey, Herrick can no longer be dismissed as a trivial, slightly immoral poet. Fortunately, Herrick scholars have continued to admire his vitality and wit as they have pointed to his Christian, sacramental view of this world. Martin and J. Max Patrick have provided excellent editions for the scholar and general reader, but a comprehensive critical biography has yet to be written. The forthcoming publication of a commonplace book thought to have been

compiled by Herrick may lead to further detailed study of Herrick's interests and skills. Examination of Herrick's use of the Church Calendar would be valuable, as would a study of the relationships between his lyrics and the music written for them by seventeenth-century musicians in the court of Charles I. [E.H.H.]

HOSLEY, RICHARD

Three Renaissance English Indoor Playhouses *pages* 166–182

During the period 1550–1660 when English great halls were frequently used as indoor playhouses, the screens passage into the hall played an important part in determining the characteristics of the playhouse, for the players often used it as a tiring-house and made their entrances by way of the screen doorways. In this essay five classes of hall screen are distinguished (three two-door types, one three-door type, and one one-door type) and examples cited (illustrated by Richard Southern's drawings, in several instances). There are detailed descriptions of the screens passages in a large hall (Hampton Court Great Hall), a small hall (Trinity Hall of the Church of St. Botolph-without-Aldersgate, London), and an unidentified hall depicted in the frontispiece to Francis Kirkman's *The Wits* (1662). The five-class descriptive model makes possible reliable depictions of the playhouses that were installed in these halls. [D.S.C.]

IWASAKI, SOJI

Veritas Filia Temporis *and Shakespeare* *pages* 249–263

The emblematic idea of *Veritas filia temporis* and the related motif of the Calumniated Wife in medieval romances form a significant part of the background of Shakespeare's plays, especially *King Lear* and *The Winter's Tale*. The political applications of the *Veritas* emblem during the Tudor period reflect the changing ideas of truth—the Protestant, the Catholic, and the tolerationist. In Peter Pett's allegorical poem, *Time's Journey to seek his Daughter Truth* (1599), the persecuted Protestant Truth and the Calumniated Wife get fused and identified. In *King Lear* Shakespeare holds the emblematic idea of Truth as an informing theme, viewing the dying Lear with Cordelia in his arms as Father Time vindicating his Daughter Truth. In *The Winter's Tale* Perdita, Truth springing out of soil, and Hermione, a Calumniated Wife vindicated, share Nature's gifts—beauty, truth, and patience—and the mother and daughter, suggesting an essential identity, symbolize the double feature of the Goddess, who was traditionally conceived as at once aged and youthfully beautiful. [S.I.]

JORGENSEN, PAUL A.
The Metamorphosis of Honesty in the Renaissance *pages* 369–379

Standard modern glosses (even that of the *OED*) of *honesty* in the Renaissance, usually limiting it to "sincere," "truthful," "candid," and "chaste," are inadequate. The personified abstraction Honesty, in the anonymous comedy *A Knack To Know a Knave* (1592), was instrumental in establishing a widespread application of the word to a social critic, with qualities of the buffoon, gifted in detecting and flagellating knavery. Although his exact lineaments become blurred in later references to honesty, he was probably known to Shakespeare in *2 Henry IV*, *Othello*, and *King Lear*; and even in writers who knew him only in a later, proverbial version (sometimes debased) he may have helped to associate honesty not with bland rectitude but with an aggressive, satirical spirit. In fact he appears, sometimes personified, sometimes more fully individualized, as a plain speaker not only in later drama (even as late as *The Plain Dealer*) but in satirical tracts and in the Characters of the early seventeenth century. [P.A.J.]

KENNEDY, WILLIAM J.
Rhetoric, Allegory, and Dramatic Modality in Spenser's Fradubio Episode *pages* 351–368

There need be no conflict between a rhetorical reading of *The Faerie Queene* on the one hand, in which the audience responds with an awareness of the poet's attempt to manipulate it to reach the depths through the surface, and a dramatic reading of the poem on the other hand, in which the audience judges characters through the actions they perform in order better to fathom the moral depths of the allegory. Indeed dramatic action is an integral part of the rhetorical situation of the poem insofar as it constitutes a mediating factor in the relationship between the poet and his audience which both complicates the poem's rhetorical strategies and deepens its dramatic potential: namely, a fictive speaker who mediates between the poet and his subject matter, and a fictive reader who mediates between the subject matter and the audience. A close reading of the Fradubio episode in Book I, canto ii, of *The Faerie Queene* shows that a rhetorical approach to the poem and a deep focus on its dramatic action not only do not cancel each other out but also support each other towards a fuller comprehension of Spenser's art. [W.J.K.]

KNOTT, JOHN R., JR.
Bunyan's Gospel Day: A Reading of The Pilgrim's Progress *pages* 443–461

In *The Pilgrim's Progress* Bunyan embraced the figurative language of the Bible

as a vehicle of divine truth. His narrative does not subvert its central metaphor, as Stanley Fish has argued, but rather develops it in two basic senses simultaneously to dramatize both the variable way of faith of the individual Christian, easily lost, and the one true way that will lead all the faithful to the New Jerusalem. Despite Christian's lapses, one can distinguish stages in his spiritual growth marked by the changing character of his temptations and by his increasing understanding of the power and solace offered by the Word. Christian moves from the "carnal" world in which the urgings of the senses must be resisted, typified by Vanity Fair, into spiritual landscapes that with their meadows, streams, and vineyards embody the "fatness" of Canaan. Christian's sensuous delight in these landscapes, and especially in Beulah, reflects the progressive "vivification" that he experiences. Bunyan's narrative climaxes in a celebration of the joys of Beulah and the New Jerusalem that insists upon the reality of the bliss promised by Scripture and justifies his dramatic use of the figurative reading of human experience, based upon the Exodus, that he learned from Hebrews. [J.R.K.]

MEAGHER, JOHN C.
The Lord Mayor's Show of 1590 *pages* 94–104

Thomas Nelson's pageant is generally typical of the Elizabethan Lord Mayors' shows, but closer reading indicates that its execution defined shifts of meaning and of identity that offer a useful insight into popular dramatic habits of mind. (A description of the unique British Museum copy of the original text is accompanied by a facsimile edition of it, with interpretive commentary.) The symbolism of the show shifts in meaning in an unsystematic but functional way, and characters are made alternately historical and allegorical. [J.C.M.]

MILLS, JERRY LEATH
Recent Studies in Gascoigne *pages* 322–326

The one area of Gascoigne's work to elicit extended commentary since 1942 is his prose fiction. With this exception, and with the exception of Yvor Winters' revaluation of his lyric poetry, scholarship has focused chiefly on Gascoigne as a reflector of trends and a repository of sources and analogues for the work of later Elizabethans. His reputation remains that of a versatile and talented innovator in a relatively barren age. The absence of any reassessment of his dramatic work is no doubt attributable in part to the thoroughness of C. T. Prouty's 1966 biography, the authoritative study of his life and works. Even a modest revival of interest in Gascoigne as a dramatist must await a single-volume edition of the plays. [D.S.C.]

PENDRY, E. D.
Thomas Dekker in the Magistrates' Court *pages* 53–59

This is a new contribution to the life of Thomas Dekker, the Elizabethan playwright. It is a reprint, edited with translation and notes, of two Latin recognizances into which Thomas Dekker of Whitechapel entered in 1608 and 1609 before a Middlesex justice. In one he was bound over to keep the peace towards Agnes Preston; in the other he and others stood as sureties for Jane Allerd to keep the peace towards Frances Jeffrey. [E.D.P.]

PERLETTE, JOHN M.
Anthony Ascham's Of Marriage *pages* 284–305

Anthony Ascham's long-forgotten treatise *Of Marriage* was recently rediscovered in the Cambridge University Library. The unique manuscript which survives today is a scribal copy of an earlier version. This treatise is Ascham's earliest-known work, having been composed in the autumn or early winter, 1647–48. Ascham's discussion of marriage is basically a defense of the thesis that the marriage contract is an indissoluble one, that divorce is forbidden by both divine and natural law. Ascham rests this assertion upon the premise that the principal end of marriage is procreation and the nurture of offspring. Both the content and the rhetorical structure of the essay suggest that it is, at least in part, a reply to the thesis of John Milton's Divorce Tracts (1643–45), though Milton is not mentioned by name or directly quoted. In any case, the treatise was never published, possibly because at several crucial points its arguments directly contradict those which Ascham used only a few months later in his major political tract, *A Discourse: Wherein is Examined, What is Particularly Lawfull during the Confusions and Revolutions of Government* (London, 1648). [J.M.P.]

SHAPIRO, MICHAEL
Audience vs. Dramatist in Jonson's Epicoene *and Other Plays of the Children's Troupes* *pages* 401–417

Spectators at the London private theaters frequently dramatized their aristocratic status, especially between 1576 and 1612, when troupes of child actors occupied these playhouses. In *The Gull's Hornbook* (1609) Dekker ironically describes the most effective techniques of self-dramatization, ranging from contemptuous silence to noisy disruption, and numerous prologues, epilogues, and inductions attest to the prevalence of such behavior. Some playwrights tried to prevent their plays from becoming backdrops for spectators' "performances" by creating satiric victims to elicit the audience's mockery. In *What You Will*

(1601), Marston also offered the audience a flattering image of itself in Quadratus, who incarnated insouciant aplomb in effortlessly enacting his chosen role. Tharsalio, the virile and audacious hero of Chapman's *The Widow's Tears* (1605), similarly embodied aristocratic fantasies by reasserting the honor of his ancient family against a society of hypocrites and upstarts. Of all private theater plays, Jonson's *Epicoene* (1609–10) offered its audience the most complex image of aristocratic behavior in Clerimont, Dauphine, and Truewit, who are poised between Morose's misanthropic withdrawal and the gregarious inanities of the play's *beau monde*, and who keep one another from becoming too detached from or too engaged in the world. [M.S.]

TAYLER, E. W.

Milton's Samson*: The Form of Christian Tragedy* *pages* 306–321

The standard interpretation of Milton's *Samson*, that it is drama of regeneration, has deflected attention from the way the poet has turned the technique of dramatic irony to new, and distinctively Christian, uses. But by distinguishing between plot, the sequence of events, and "form," the patterns of anticipation and fulfillment, we may arrive at a reading of the drama that reveals how Milton brilliantly surmounted the difficulties inherent in the writing of Christian tragedy. [E.W.T.]

WELTNER, PETER

The Antinomic Vision of Lyly's Endymion *pages* 5–29

Lyly's *Endymion* exemplifies a theater whose purposes are neither dogmatic nor mimetic, but transformational. Resembling a matriarchal transformational mystery, the play enacts the virtual death and rebirth of its titular hero and his alteration from moonstruck lover to the symbolically rich "hope of succeeding time." A language drawn from Jungian analytical psychological motifs is not fundamental. Rather, the play is based structurally and thematically upon the problem of contrariety itself and makes the structure of drama its principal theme. The play creates characters as a way of demonstrating antinomies, but it also promises, principally in the figure of Cynthia, a visionary union underlying its antinomic structure. Parodically perfect, the subplot of the drama mocks and contains the themes of the play and both negates and confirms the thematic structures of the larger work. Not merely a structure, however, *Endymion* attempts a transcendence. In its implied link between the play's Cynthia and England's Elizabeth, *Endymion* releases itself into the actual world and transforms that world into the work of art. [P.W.]

WILLIAMS, FRANKLIN B., JR.

Thomas Churchyard's Thunder on the Right *pages* 380–399

The prose portions of an unknown pamphlet by Thomas Churchyard, *The Wonders of the Ayre*, are edited to evidence Elizabethan concern over omens and portents in the troubled years before the Armada. Though printed at the beginning of 1602, the pamphlet was written by 1578 then set aside in a saturated market. Churchyard sought to justify belief in omens by extracting parallels from Pliny and Livy, adding to these *loci classici* a few standard Bible items. An appendix describes a fatal electric storm in Suffolk and Norfolk on August 4, 1577. Dedicated to Sir Julius Caesar, the pamphlet contains a few other contemporary allusions. [F.B.W.]

From Lycostheses, *Prodigiorum ac ostentorum chronicon* (Basle, 1557), reprinted in *ELR* 3, p. 417

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Recent Studies in Burton and Walton (Dennis G. Donovan)	$1.50
Recent Studies in Sidney (William L. Godshalk)	$2.00
Recent Studies in Browne (Dennis G. Donovan)	$1.00
Recent Studies in Greville (Paula Bennett)	$1.00
Recent Studies in Gascoigne (Jerry Leath Mills)	$1.00